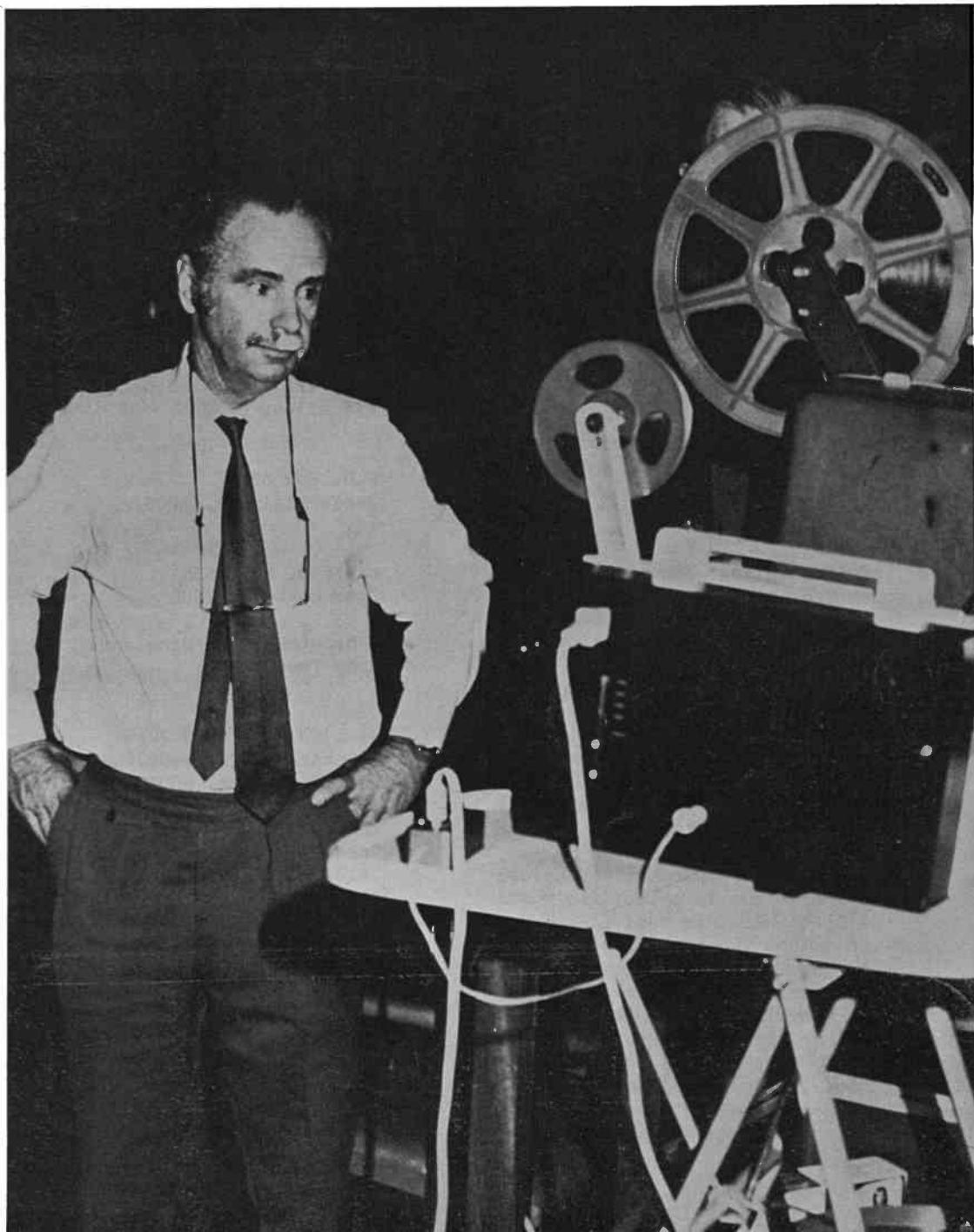




PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

DEC 74



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P.S.S.A. NEWS AND VIEWS

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Society of Southern Africa

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S.A. "TEN BEST", 1974 WINNERS

FORUM

EDITOR : Ivor ShepherdPRODUCTION : Les Luckhoff

FRONT COVER : PRESIDENT Roy Johannesson
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Cover Picture: Especially for those who don't know the President of P.S.S.A. Roy Johannesson is a cinematography "fundi" so the puzzled look isn't because he's wondering what the heck that thing does? Rudi Erasmus probably got that expression by threatening to move down to Cape Town. Picture by Rudolph Erasmus.

FOCAL PLANE

Meeting the deadline doesn't seem to have got any easier over the 7 months I've been in the Editor's chair, so,.... I've decided to take the bull by the horns and DO something about it. Firstly let me explain why the magazine is always late.

When I agreed to do editing, I also made it clear I didn't want to be censored every second or third article. I also made it clear, or thought I did, that all material should be in by the mid-month preceeding publication. What has happened is that I'm always left waiting for that last bit of information which makes it late for the typist, and later still for the printer.

Second point: There seem to be a lot of very willing helpers who will agree to provide copy for certain regular items. I don't have to tell you the results here. And if a certain person at the Coast decides to write me another silly letter, don't, they are not amusing. (The fact that the writer is female has nothing to do with the fact that I find her letters unamusing). So I'm taking the advice of another photographer and editor, John Rushmere, and "I'm doing it myself, and what I can't do, I'm leaving out!"

Now that I've got that off my chest, may I wish all our readers a most Happy Christmas and a Prosperous New Year. (Sorry it's so late.)

To those who wrote articles for News and Views, and those who supplied photographs, a most sincere thank you; through your efforts News and Views came over that much better. If any of you decide to contribute further in 1975, it will be very much appreciated.

Beulah Verolini, who slaves away doing the final typing of our magazine, had a bad fall last month and injured her spine. I'm glad to say she is now back at work, but still in a little pain. I'm sure everyone out there wishes Beulah a speedy recovery. (I do, but that could be accepted as from an interested party, as the sooner Beulah is back, the sooner my job gets easier). The little lass who typed the November issue has left Johannesburg and returned to Welkom.

She told me confidentially that she couldn't handle the Johannesburg wolves the way she handled the Welkom lads. I'm sure Ben Mulder will be writing for the name and address for use in obtaining a typist for the Welkom Newsletter.

We are still battling to find a full-time secretary, in fact Les Luckhoff has learned a great deal about the labour market as it stands as present. (After being asked for R150,00 a month for a total of 25 hours of work in that period, he thinks we may have to pay R450,00 a month to get someone to put in three mornings a week). Anyone got a spare morning every morning? We'll even make you Editor in your spare time!

Once again, a Merry Christmas and a Happy New Year, and remember, if you drink don't drive, or, if you drive.... ser=ves you right, you can't drink.....

* * * * *

NEWS AND VIEWS



Dear Members,

I feel honoured to have been elected your President for a second term and am looking forward to consolidating the spade work done last year.

In co-operation with Les Luckhoff and Barrie Wilkins (the two Vice-Presidents), the newly elected Board of Directors and you the members, who are the lifeblood of our Society, I am hoping that 1975 will see P.S.S.A. going from strength to strength and continuing to function as the truly national body that it is. Let us all endeavour to achieve this!

A number of new names appear on the register of the Board of Directors after the recent election. I had the pleasure of meeting Ray Bigalke and Rudolph Erasmus at Congress. Detlef Basle, Laurie Lavis and Ivor Sheperd could, unfortunately, not be with us at Port Elizabeth.

To those who did not make themselves available or were not re-elected to the Board, I would like to take this opportunity of thanking them for all the hard work they have put into our Society. It is always difficult to express our gratitude for services rendered, so suffice it to say "a very big thank you."

A number of important decisions were taken by your Directors at a Board Meeting held in Port Elizabeth during Congress. Through these pages you will be kept informed as to what is going on and how they affect you as an individual or as a Club.

To keep our Society solvent it was resolved to increase the Annual Subscription rates as from 1st July, 1975, by a nominal amount. Ordinary Members will now have to pay R6,00 per annum, Joint Members R7,00 and Organisational Members R1,00 per club member, irrespective of the number in the Club, i.e. a Club of 99 members will pay R99,00 p.a. (Family, Joint and Hon. Members are exempt.) Life Membership will now cost R100,00.

Club Secretaries and Treasurers should note that P.S.S.A. is only a collecting agent for the Performing Rights Society etc. fees and they have nothing to do with our annual subs.

Having got the bad news over, let me hasten to pass on the good news. Bridgette Pacy-Tootell has agreed to act as the Society's Public Relations Officer. Send her any information that she may be able to use in publicising your Club or P.S.S.A. - your newsletter or magazine, flood her mail bag with press and radio handouts! The material must be sent directly to her, you'll find her address on the back cover.

Now don't go and forget that Ivor Shepherd also requires plenty of material for News and Views. Please send it to him at P.O. Box 2007, Johannesburg. 2000

Congress '74 was a great success and delegates went home convinced that P.S.S.A. is alive and well. Our sincere thanks go to the Port Elizabeth Camera Club, with Barrie Wilkins at the helm, who really did us proud.

If you or your Club need help or advice, please contact us at P.O. Box 2007, JOHANNESBURG. 2000.

Regards

E.R. JOHANNESSON, FPS(SA)
PRESIDENT

P.S.S.A.'s PRO.

I've been told that a Public Relations Officer was appointed down at Congress, to further the image of P.S.S.A. and generally get P.S.S.A. in the News. Well, I've just received a little News Item from Bridgette Pacy-Tootell, who is our new P.R.O. and I'm putting this one in in its unedited state:

ONE STAR AWARD FOR P.S.S.A.'S P.R.O.

Miss Bridgette Pacy-Tootell, recently elected to the post of Public Relations Officer for P.S.S.A., has gained her One Star Rating in Pictorial Colour Slides with the Photographic Society of America. This is for a minimum of 30 colour transparencies entered in International Salons.

Clubs or individual members who have news concerning their activities which will be of interest for possible publication, should write direct to: Bridgette Pacy-Tootell, 67 Coronation Rd. Malvern, 4001, Natal. Telephone 44-2611.

Where news is intended for publication in their local press, the name and address of the local newspaper should also be included.

It is in the interests of members to send their news items to me at the above address, as the more information and news which can be published in the local press about P.S.S.A., the more the image of the Society can be promoted in other areas. So please, let's hear from you.

My job as P.R.O. is only as good as the news you feed me for publication purposes. Without knowledge of what folk are doing I can't very well write the blurb, can I? So please, let's hear from you.

Oranjemund Camera Club Outing:

About 20 members of the Oranjemund Camera Club recently took a trip North for the weekend to visit the town of Luderitz, and later, the ghost towns of Kolmaskop and Elizabeth Bay. The last two places have been abandoned and the wind and weather have moved in, creating some very interesting erosion patterns out of the brick walls.

That's the end of the first line from Bridgette; let's hope you get the message out there and send in some copy. I'm sure Rai Bigalke is simply dying to get into print on certain things photographic.

EXPOSURE CONTROL

(Culled from 'KLIK' the mag. of CSIR Camera Club)

Very often, particularly in the field of pictorial photography, a straight print won't get you exactly what you want from a negative. There may be a large black shadow right in the middle of the foreground which drags the eye away from the main subject in the picture, or there may be a very bright highlight which happens to fall right on the edge of the picture and again distracts the eye.

You may make the print more acceptable by decreasing the exposure given to the shadow and by increasing that given to the highlight. This is known as "Holding back" and "burning-in", respectively. Another example, when you've taken a landscape and have had to over-expose the sky in order to get the full tonal range in the foreground you get a very lightly toned sky in the print. To correct this, simply expose the print for the sky and hold back the exposure for the foreground with a piece of card or with your hand held over that part of the light source. A similar example might be a portrait of a girl with black hair. In order to get some detail into the hair, the face has probably been over-exposed, to the extent that a straight print would give you a face almost devoid of detail. This case calls for burning in. You make a print exposing for the hair, then shade all the print except for the face and give extra exposure to this area.

Tools for Dodging:

There are a few simple tools which will make the task of dodging a good deal easier. You can use your hands, of course, but you'll probably find it quite difficult if you are trying to hold back a small area of the negative. (Especially if you have hands like a steam shovel.) The tools for holding back consists of small pieces of black card mounted on stiff wire-bicycle spokes are ideal. The card shapes may be fixed to the wire by using an office stapler. Suitable shapes for these dodgers are simple geometric shapes, a circle, a square, a triangle and so on. A very

useful addition to this collection is a piece of stiff wire with a wad of cotton wool attached to the end. The wool can be teased into all sorts of unusual shapes for holding back something, like a tree in full foliage, for instance.

For burning in you can cut various shaped holes in stiff card - preferably black on one side and white on the other. The reason for this is to enable you to see exactly which part of the negative you are burning in by holding the white side uppermost. The black underside will prevent light from the baseboard being reflected back and causing degradation of the highlights. Several different shaped holes in a single card can be used for this purpose, and small hinged shutters can be used to blank off the holes that are not in use. You won't be limited to the shapes cut out or mounted on wire, of course; you can tilt the dodging implements to give other shapes. For instance, if you tilt a circular dodger you get an elliptical shape, and tilting a square dodger will give a rectangle. By using the dodging tools in this way, you are almost unlimited in the different shapes available.

The important thing to remember when dodging, is to keep the instrument continually on the move. This is to stop hard lines appearing all around the area being dodged, which will then stand out like a sore thumb. Dodging should NEVER be obvious.

Never hold the dodgers too near the enlarger lens or the penumbra of the shadow cast by the instrument will cause holding back in other parts of the picture where it is not required. The best place for the dodger is two-thirds of the way between the lens and the baseboard - if it's too near the baseboard you will need larger dodgers, especially when making big enlargements.

Sometimes you may want to print from a negative which needs the sky burning-in, but in which the buildings or perhaps even figures project into the sky area. Now it's obviously very difficult to hold back these parts with the simple dodging tools described or with your hands. The only really successful way of

shading in a case like this, is to cut out a mask corresponding to the shapes that project into the sky. Lay a piece of cardboard on a support about two thirds of the way between baseboard and lens and carefully trace around the projections when the enlarger is switched on. Cut out the shapes produced. When making the print, place the mask back on it's supports and switch on the enlarger. There is no need to move the mask about as it should be the exact shape of the projecting items, if you've traced and cut out accurately enough. You will not be able to detect that any dodging has been carried out, if this has been done properly.

Flashing:

You may sometimes find that a print has a very bright and distracting highlight that you are unable to get rid of with normal dodging techniques. The answer here is to fog the area using a very small white light source. A penlight torch with a cone of black paper placed over the lens and taped in position is ideal for the job. The hole in the end of the cone should be no more than about 3mm in diameter, otherwise the exposure you give with the torch will be too short to control accurately.

You can give this fogging exposure either whilst the paper is on the enlarger baseboard or whilst the print is developing. The second method is the one I prefer as, if you shine the torch on the paper whilst it's on the baseboard, the light from the torch will kill the light from the enlarger and you won't be able to see exactly where you are shining it. Whereas if you give the fogging exposure during development, you can see just what is going on. The best way is to stop development as soon as the image appears by immersing the print in water. Give the fogging exposure and return the print to the developer for the remaining development time.

Unfortunately the Lumminometer can't really help you this time, so you will have to find out how much fogging exposure to give by trial and error methods. If you use a few sheets of paper to find out what effect different exposures have at various distances from

the paper, you will be able to draw on this information when making an actual print.

Diffusion:

Modern lenses are capable of resolving fine detail and most of this time, of course, we are grateful for this. But there are times when this extreme sharpness can be an embarrassment or you may think it desirable for some reason to have softer definition, as, for instance in a portrait where wrinkles or facial lines are too prominent.

Now there are two ways of softening definition in a print, by throwing it out of focus slightly - which is not all satisfactory because the result looks just what it is - or you can diffuse an image by placing a diffuser under the enlarger lens. This method retains some of the sharpness of the image but softens the edges by allowing light from thin areas of the negative to diffuse into the darker areas.

Diffusers to place in front of the lens are simple to make. For slight diffusion all you need is a layer or two of nylon stocking or chiffon. To produce a higher degree of diffusion it will be necessary to use something with a more pronounced pattern. You can make stronger diffusers by drawing straight lines or concentric circles on transparency cover glasses with gum. The more diffusion you want, the more lines you draw and the closer together you draw them. The amount of diffusion can be controlled by giving part of the exposure through the diffuser and part straight. Interesting effects can be obtained by using a diffuser made by smearing a ring of Vaseline on a transparency cover glass and exposing through it. This gives very attractive results on glamour-type portraits.

As you may expect, the use of a diffuser tends to reduce the overall contrast of a print. Generally, you get results equivalent to a paper about half a grade softer than the paper you are using. You'll also find that the results of using a diffuser are more pronounced on the harder papers.

A further use for diffusers is the con=

trol of grain in larger prints. Give part of the exposure through a diffuser and the remainder straight. The diffused image of the grain will be superimposed on the sharp image and the result will be the apparent reduction of grain.

A step further on from diffusers are texture screens. These put an overall pattern in focus, on the print. But, to me, the results are so obviously astifical and lacking in taste that I don't propose to say any more about them.

Correction of Distortion:

When you take photographs of buildings you often have to tilt the camera upwards slightly in order to get the full height of the building in because you can't get back far enough to do so with the camera in a level position. This produces the well known distortion of converging verticals which spoils so many architectural photographs. But it is quick and simple to correct this distortion in the enlarger. All you have to do is tilt the the paper and/or the negative so that the top of the building is enlarger slightly more than the base. Obviously, you can only tilt the negative if your enlarger has a tilting negative carrier.

If you tilt the negative or the paper only you will have to stop the lens down more than usual to give sufficient depth of field for the whole negative to be sharp. But if you can tilt both negative and paper you may still use your lens at full apperture if requiired. To do this you must tilt both paper and negative so that if you project a line from negative plane and from paper plane, they will cross at the lens plane.

Because you are enlarging one part of the negative more than another, you'll find that the base of the building will be slightly darker than the top. To correct this, you must progressively burn-in the whole of the top of the print slightly.

(With acknowledgements to 'KLIK', Journal of the CSIR Camera Club, Pretoria.)

* * * * *

NEWS AND ...

I've received so many little bits of useless advice from around the country on how to run a photographic magazine that I've passed on to Les Luckhoff all the names of those who would do a far better job than what I am capable of. (How's that for bad grammar?) So if any of you get an official letter in your mail in January, you'll know what it's all about. To those who did something useful, like contributing articles, my sincere thanks. To those who criticise - tough luck!, I can smell a letter of criticism after the opening lines, so don't read the rest. The letters, when screwed up, make a great means of starting the poolside braai, so keep them coming, the kids love the braais.

JOHANNESBURG:

Reflex is one of the first magazines I read each month, not only because it's one that is addressed to me direct, but also because Harry Parker, the Editor, loves stirring things up with a big wooden spoon; -now, before you dash hot-fingered for your typewriter Harry, take a deep breath and read a little farther. Harry certainly come into the "constructive criticism" category, and he does it so nicely. (.....censored.....)

But just to clear up any misunderstanding by those who read Harry's remarks about the "quality of the paper, no wonder the printing costs have doubled" with reference to the October issue of News and Views, the only reason such good quality paper was used was that the printer used the much more expensive item just to get the mag. out and get me off his back. (In fact his telephone operator and I know each others voices so well, that I can't say, "It's Jackson speaking, is the printer available?", as her reply is, "He's away on a three month trip Mr. Jackson, and when did you change your name Mr. Shepherd?" By January the magazine will be printed on the normal paper. (Still at double the cost, as the special paper would quadruple the cost. How's that for keeping the members informed?)

Next in line is the View finder, another mag. with an author always aiming in the

direction of the P.S.S.A. Executive. Enter John Rushmere. Most of what I've just said about Harry Parker applies equally well to John Rushmere. (With the possible exception that John is a pro. photographer using the black and white medium whilst Harry dabbles in transparencies.) I'm sure John Rushmere will let me publish a panel of his prints very shortly. If he's still speaking to me now that I'm a Director?

Regarding the Jabula Challenge for 1974 I'd better quote from the Edenvale News=letter. "The slides entered in the com=petition were of a very high standard, probably the best in the country. And Edenvale did very well as you will see by the placings."

Jabula were lucky enough to win again, SABS were second, with Edenvale third. So all three areas were represented in the first three and Vanderbijl was very close behind. However, the slides were excellent and the +200 persons present really enjoyed themselves. The show was great.

SALISBURY:

The Rhodesian Picturemaker picked up Abe Flax's article on the "Photographer and the Law" and, from the remarks by the Editor, it would appear that the S.A. laws are frightening, to say the least. Well, it isn't really as bad as all that down here chaps, we do have lots of latitude; you must have taken pictures at the docks without being incarcerated for 14 days and having your equipment confiscated. Also, you must have seen a lot of pictures of the S.A. Police arresting people, so obviously these laws are only strictly applied on special occasions. So do bring your cameras with you when you come down "south" on vacation. (If you do get in=to trouble, I'm sure one of our many attorney members will sort things out for you!)

CAPE TOWN:

Inflation once again rears it's ugly head. At a Special General Meeting the CTPS amended certain of it's rules. (Of course relating to subs.)

An Ordinary member pays R12,00 with a R5,00 entry fee; Wife or Husband of Ord. member pays R6,00 plus a R5,00 entry fee; Junior Ord. member pays R6,00 plus R2,50 entry fee, with a Family Member coming in at R1,00.

So please take note everyone, your subs aren't that bad, are they?

However, CTPS are striving very hard to build their own headquarters in Jarvis Street, and quite some building it is going to be, the lowest tender being R22 700,00c. Nice going Cape Town, if it's worth doing do it properly. The history of the CTPS project makes quite interesting reading and I'll put this in elsewhere.

PRETORIA:

Gerrit Sandrock, Editor of Flash, the PPS Journal, raises the point regarding slides (no doubt prints and cine as well) which do so well at one showing and get the "chop" at the next. Like the slide that wins a Gold on a salon and gets a bronze at the club judging. Well, this is something the thinkers have long pondered over, and the result, we are still baffled. The remark, I quote, "I think the solution lies in the use of the electronic box for judging, as is done in most Salons" doesn't hold water Gerrit, not when you see the scores on the box at the Salons. At times it's quite unreal. I've yet to see the slide that scored highest in the initial ju=dging win the major award on a salon, and I've been connected with quite a few National and International judging ses=sions. In fact, at a competition held in Johannesburg recently, the slide which scored the lowest, won the award, can you beat that?

As Gerrit finishes up, "One thing is for sure - there is a fortune in it for the guy who can devise an honest, clear, just and impartial method of judging that will keep everybody happy!"

There you are all you boffins - how about a computerised judging session at the next Congress in Pretoria. You could use the slogan, "Come to Pretoria for your Computerised APS(SA)."

WELKOM:

The 17th National Salon being over, everyone is back to almost normal. The fact that the editor can now get back to editing after spending his time as Salon projector rather sets the scene. The added fact that Ben Mulder can now write about the Salon puts the cap on it.

As Ben says, "Last year we had 187 paid attendance, this year it was 267, which proves the show is increasing in popularity". (Not with the Mulders I'll bet) For the stat. minded - there were 8 slide series entered, 10 Cine entries, 28 colour prints, (the first time a colour print section existed,) and 179 mono prints. The slide section was down to 989 entries, a drop of 55 on last year.

The nature section standard was high, but pictorial standard was down.

Well, there you have it. It's a great pity that there was a little less support in two sections of this Salon as, the way things are going, we are losing our National Salons, and will eventually wind up with just International scenes. A pity. How about putting Welkom down in your diary now for 1975. Somewhere around July you should start enquiring about the Welkom Salon.

Congratulations Ben, on a great show. Also to your Salon Committee and the others who helped.

SPRINGS:

The Editor of Colorama is in a very unhappy mood this month, mainly because of the results gained by SCSC in the East Rand Salon and the Jabula Challenge.

Springs happened to come in at the tail end of the competition and their editor doesn't spare the rod this month.

Cheer up Lex, it's always darkest before the dawn. I do think the title, "Our Night of Shame" is a little hard Lex; after all, the standard was terribly high that night and 30 slides per Club keeps it that way. However, for what it's worth, I'll give you my opinion. I think you have made it too easy

for the beginners in your Club, with only focus and exposure being the criterion. I still think the old way is the best. I know I got "knocked" by such greats as Len Abelheim, Monty Freeman, Les Eyres, Len Miller and others; it just made me so damn mad they could be so ignorant as to "knock" an obvious Gold award that I went straight out and shot a much better picture until they finally had to give in and agree, "Gold award". Perhaps you'll lose a lot of new members, but those that stay will be photographers, plain and simple.

PORT ELIZABETH:

Congress is over and P.E. is getting back to normal. Apparently all those crazy looking people with leather bags hung around their necks played havoc with the non-sophisticated population, who are only now settling down. And inflation struck the non-European population, what with the sky high modelling fees paid out by the Johannesburg types. I'm not going to go on about Congress here, but I like the ending to the Cine Clubs Newsletter "Only one man in 1,000 is a leader of men, the other 999 are followers of women." (A shot in the arm for Womens Lib!)

UITENHAGE:

For a start, please don't send anything to "The Editor, P.O. Box 622", as I don't know who owns that Box number, it certainly ain't the Editor. My address is 21 Jacana Road, Albemarle, Germiston, 1401.

I like Ron Meyer's story about the guy who got the latest "bit of fluff" into the darkroom to watch him develop a film, and, who, after watching him pour developer into the tank and agitate it a few times, asked, "But won't that spoil the lens?"

And just to round off Uitenhages contribution this month, Ron Meyers says, "To get the dust and bits of fluff (other type) off your negatives when enlarging, firstly, earth the enlarger, then brush out the carrier. Immediately before inserting the negative, rub a piece of sealing wax over a piece of silk, vigorously. Apply the rubbed end of the

wax to the negative, and all the dust and fluff will immediately jump from the negative to the wax. When mounting slides into glass, the surfaces can be treated the same way." Thanks a lot Ron, it works.

MOTION PICTURE DIVISION

FILM LIBRARY:

Well, we live and learn - and for the learning part I'm indebted to the Cape Cine World, journal of the Cape Cine Club. (In fact, the Luckhoff sends his regards as well.)

In the November issue of Cape Cine World there appears on page 7 a list of films in the FILM LIBRARY of MPD of P.S.S.A. (Didn't know we had one - film library that is, not an MPD.) So, with due acknowledgement to CCW, I'll publish this for the Cine Clubs' benefit.

16mm Films:

1. A Handful of Earth by Dr. Julius and Mrs. Sergay. 1972 ft. Colour 24 fps 23 mins. optical sound, fee R2,00
2. Saga of a City by B.T. Smith. 256 ft 16 fps, Colour 16 min. Magnetic stripe, fee R2,00, Full width.
3. Prodigal Son by B.T. Smith. 375 ft 16 fps, Colour 16 min. Magnetic stripe, fee R2,00, Full width.
4. The Feathered Heritage by Geoff
1. Stirk and Wim Spronk. 700 ft. 24 fps Colour 20 mins. Magnetic Stripe, fee R3,00.
5. 1002nd Night by Pierre Robin, 600 ft. 24 fps, Colour 15 min. Magnetic Stripe, R4,00.
6. Tomorrows News Today by Jabula Group Germiston, 400 ft. 24 fps, Colour 10 min. Magnetic Stripe, fee R4,00.
7. Escape by Alan Lavender, 500 ft. 24 fps, Black and White, 12 min. Optical Sound, fee R4,00.
8. Eulogy by O'Connell Driscoll, 600 ft. 24 fps, Black and White, 15 min. Optical Sound, fee R4,00

9. Nothing to get Hung About by Walter Barnard, 300 ft. 24 fps, Black and White, 7½ min. Optical Sound, fee R3,00

10. Marketa by Frantisek Blizek, 620 ft 16 fps, Black and White, 26 min. Magnetic Sound, fee R4,00.

If you would like to take advantage of any of these for showing, please direct your request to the Librarian:

Des Churchman, APS(SA)
207 Cadogan Avenue
MONDEOR. 2001

THE SALON SCENE

(by Ivor Sheperd)
COLOUR SLIDES:

- BALTIMORE, Feb. 24-25, deadline Jan. 28
Forms: C. Graham Cronwell, 311 Weatherbee Rd., Towson. Md. 21204.
CAMELLIA (C), Mar. 6-7, deadline Feb. 4
Forms: Lila Lincoln, 1916 Meer Way, Sacramento, Cal. 95822.
WILMINGTON, Feb. 23-Mar. 9 deadline Feb. 4.
Forms: W.T. Drennen Jr., 210 Wellington Rd. Wilmington, Del. 19803.
DU POITOU (C), Mar. 12-14, deadline Feb. 8.
Form: Jean Bichet, Limbre, 86440 Mig-né Auxances, France.
EASTCAPE (C), Mar. 3-8, deadline Feb. 5.
Forms: Barrie Wilkins, P.O. Box 1322, Port Elizabeth, 6001. South Africa.
ALASSIO (C), Mar. 18-Apr. 1, deadline Feb. 8. Forms: Cine Club Alassio, Corso Dante 256, 17021 Alassio, Italy.
SOUTHAMPTON, Mar. 8-30, deadline Feb. 10
Forms: V.A. Willstead, 106 Lackford Ave. Rushington, Totton, Southampton, England.
HOUSTON, Mar. 16-23, deadline Feb. 10,
Forms: Irene Girolane, 2141 Winrock Blvd., Houston. Tex. 77027.
WORCHESTERSHIRE, Mar. 17-21, deadline Feb. 10. Forms: J.S. Westwood, 109 Christine Ave., Rushwick, Worcester, England or H. Mass, 186461 Street, Brooklyn, N.Y. 11204 (USA & Canada only).
PITTSBURGH, Mar. 9-23, deadline, Feb. 11
Forms: Mrs. Chas. L. Hissem, 10-46 East End Ave., Pittsburgh, Pa. 15221.
CLERMONT (C), Apr. 10-12, deadline Mar. 3. Forms: Hervé Berthoule, B.P.N. 178, 63005, Clermont-Ferrand, Cedex, France.

VINCENNES (C), Mar. 14-16, deadline Mar 4. Forms: M. Claude Coureuil, 34 Rue des Vigerons, 94300 Vincennes, France.
 CHARTER OAK, Apr. 17-19, deadline Mar. 10. Forms: Margaret J. Del Vecchio, 76 Grissom Dr. West Hartford, Conn. 06111.
 TAIWAN (C), Apr. 13-20, deadline Mar. 11. Forms: Kao, Cheng-Chung, P.O. Box 1188, Taipei, Taiwan, Rep. of China.
 HONG KONG CAMERA CLUB, Apr. 26-28, deadline Mar. 15, Forms: Leung, Ting-Cheung Sheung Wan, P.O. Box 3768, Hong Kong.
 WICHITA, Apr. 8-24, deadline Mar. 18. Forms: Russell Forrester, APSA, 1910 Park St. Wichita, Kans. 67211.
 WASHINGTON, Apr. 16-30, deadline Mar. 19. Forms: Alan Isicson, 7801 Wincanton Ct., Falls Church, Va. 22043.
 PRETORIA (C), Apr. 28-May 3, deadline Apr. 1. Forms: Jean P. Russell, P.O. Box 20048, Alkantrand, Pretoria, 0005, South Africa.
 SPECTRUM (C), May 19-22, deadline Apr. 15, Forms: A.J. McDade, Eaton Cottage, La Moye Vale, Guernsey, C.I., Gt. Brit.
 SAN ANTONIO, June 1-15, deadline May 9. Forms: E.L. Palmer, 129 Leming, San Antonio. Tex. 78201.

NATURE:

EASTCAPE, closing Feb. 5. Exhibited Mar. 3-8. Forms: Barrie Wilkins, P.O. Box 1322, Port Elizabeth, 6001, South Africa or in U.S., Dr. John H. Hartman, 7048 Clayton Rd. St. Louis. Mo. 63117.
 WORCHESTERSHIRE, closing Feb. 10. Exhibited Mar. 14-22. Entry forms: J.S. Westwood, 109 Christine Ave. Rushwick, Worcester, England or in U.S., H. Mass 1864-61st. Str., Brooklyn, N.Y. 11204.
 HOUSTON, closing Feb. 10. Exhibited March 16-23. Forms: Irene Girolame, 2141 Winrock Blvd. Houston. Tex. 77027.
 ROCHESTER, closing Feb. 17, exhibited Mar. 7-23. Forms: Robert J. Hobday, 780 Cheese Factory Rd., Honeoye Falls, 14472
 NATIONAL ORANGE, closing Feb. 24. Exhibited Mar. 13-30. Forms: Kay Fiscel, 919 West 27st., San Bernadino, Ca. 92465
 CLERMONT-FERRAND (new) closing Mar. 3. Exhibited Apr. 10-12. Forms: Herve Berthoule, B.P.N. 178, 63005 Clermont-Ferrand, Cedex, France; in U.S. from Dr. John Hartman, 7048 Clayton Rd. St. Louis Mo. 63117.
 REPUBLIC OF CHINA (Taiwan), closing Mar. 4, Exhibited Apr. 13-27. Forms: Kao

Cheng-chung, P.O. Box 1188, Taipei, Taiwan, Republic of China. In U.S. Dr. John H. Hartman, 7048 Clayton Rd. St. Louis, Mo. 63117.

WICHITA, closing Mar. 18. Exhibited Apr. 6-May 4. Forms: Alvin Unruh, FPSA, 842 N. Terrace Dr., Wichita, Kans. 67208
 SAGUARO, closing Mar. 26. Exhibited Apr. 12-May 3. Forms: Mrs. Eva M. Latham, 520 N. 53rd Str., Phoenix, Ariz. 85008
 PRETORIA, closing Apr. 1. Exhibited Apr. 28-May 3. Forms: Miss Jean P. Russell, P.O. Box 20048, Alkantrand, 0005, South Africa; in U.S. Dr. John Hartman 7048 Clayton Rd., St. Louis, Mo. 63117.
 WASHINGTON, closing Apr. 2. Exhibited Apr. 29-May 20. Forms: Mrs. Margaret M. Farrell, 6506-78th Str. Cabin John, Md. 20731.

SPECTRUM, closing Apr. 15. Exhibited May 19-22. Forms: A.J. McDade, Eaton Cottage, La Moye Vale, Guernsey, C.I. Gt. Britain; in U.S., Dr. John Hartman, 7048 Clayton Rd. St. Louis, Mo. 63117.

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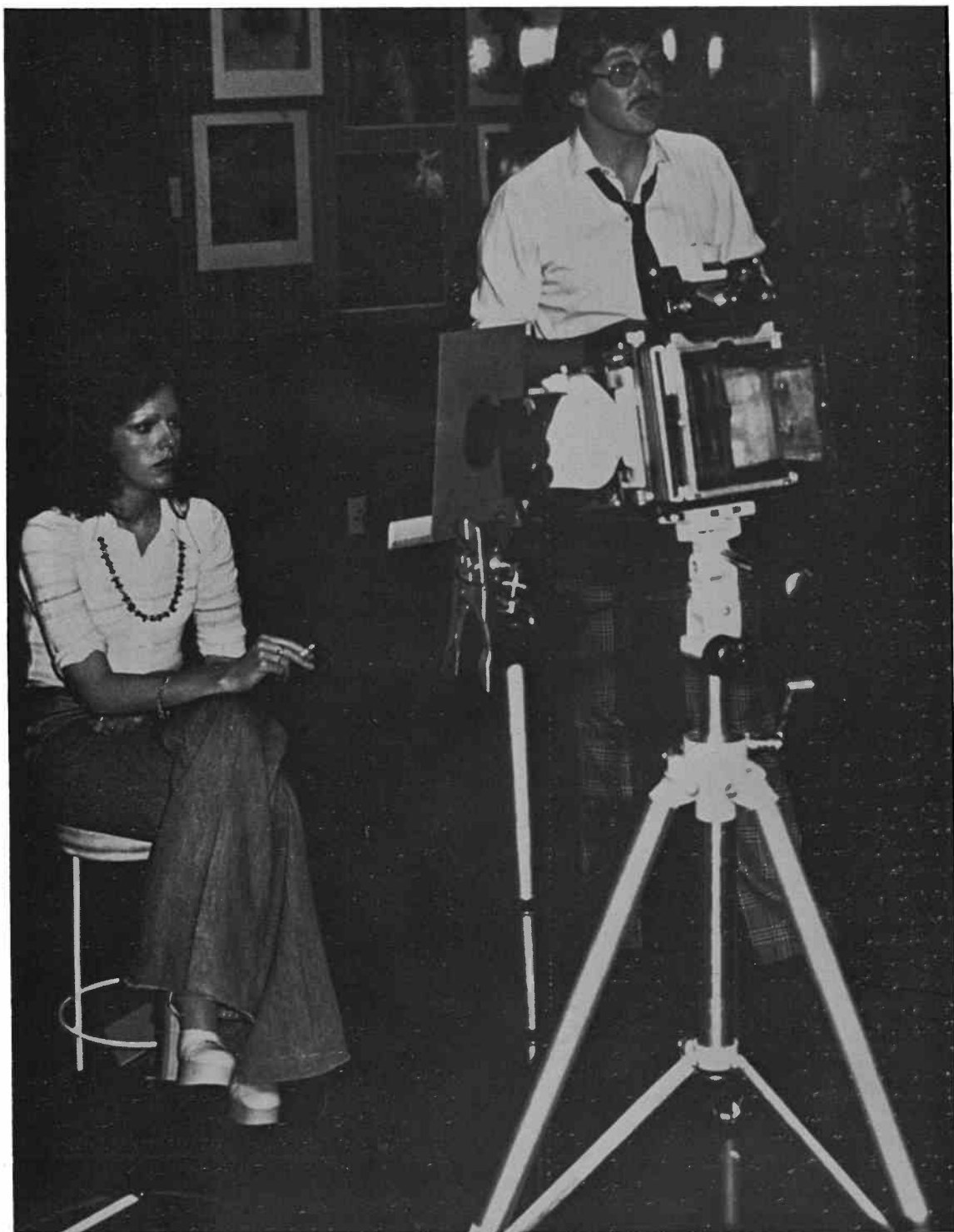
FOTOGRAFIESE KONGRES

(deur Rudolph Erasmus, Posbus 623, Van=derbijlpark)

Oktober-maand.... die mooiste, mooiste maand.... en ook die Kongres maand in Port Elizabeth, met die heerlike weer wat ondervind was. Reg van die begin af was die organiserings goed en het dit begin met 'n besoek aan die Volkswaagen fabriek in Uitenhage. (Nie een het probeer om 'n Volksie in sy sak weg te dra nie.)

Die P.E. - groep het gesorg vir baie interessante programme en dit was opgedis om in elkeen se smaak te val. Onder andere het Eric Walker gewys hoe maklik dit is (as jy weet hoe) om kleur in "kleurlose" glas te sit. Robert Owen was ook daar met die praktiese sy om portret studies te neem.

Die interessantste vir almal was die trein reis op die "Apple Express" na Lourie. Dit is een van die twee smal spoorlyne wat oorgebly het uit die verlede in Suid Afrika. Die ander een is in Natal. Dit was 'n ondervinding om weer



Robert Owen FPS(SA) wys aan die Kongres-gangers hoe om Portret-Studies te neem.



Die Drywer van die "Apple Express" maak seker dat alles nog in die haak is.



Eric Walker, nadat hy Ge-"Cap" is deur P.E. Kamera Klub, met die P.E. mussie.

met die stroom lokomotief voor aan die klein rytuie te ry. Die spoorlyn is slegs 61 cm wyd en is in gebruik sedert 1906. Onder andere ry die trein oor die Van Stadens rivier kloof en gaan oor 'n brug wat 78 meter hoog is (dit is die hoogste smal spoorlyn brug ter wêreld).

By Loerie is almal uit en verder met luukse busse tot waar almal heerlik langs die rivier uitgespan het en heerlik braaivleis kon geniet. Die nagereg was modelle (twee been) wat opgedis was en elkeen kon na hartelus fotos neem. Almal was tevrede na die dag se uitstappie wat werklik iets anders was en weg van die gewone.

Barry Wilkins en sy mense kan geluk gewens word met 'n baie interessante en aangename kongres. Indien enigeen homself nie geniet het nie, is dit sy eie skuld.

"Congratulations to Barry and his Team".

* * * * *

PHOTOGRAPHY IN GENERAL

(by S.H. Utterspeed)

Although many of us know quite a few little wrinkles regarding the making of pictures, how many of us bother to pass these suggestions on to the beginners?

For instance, most of us know that it pays to over-rate reversal film by at least a half stop, i.e. an ASA 50 film should be rated at ASA 75 (80) on most 35mm cameras. Why? Because transparency film can take half a stop underexposure but doesn't take kindly to overexposure.

To take this a step further, always expose transparency film for the brightest area, let the shadows look after themselves. Why? Once again, a burnt out area results in a poor slide, whilst a slightly darker area is normally acceptable, plus it also has better colour saturation.

When you buy your film, do you buy it in bulk? Or do you buy one roll at a time? Why I ask is that different batches of film have different characteristics and the top photographers usual-

ly go for a large number of rolls with the same batch number. Then, when you run a roll through "on test", you know exactly how the other rolls will re-act.

And finally, on the subject of film, stick to one type or make until you are satisfied you have mastered that film; using different makes and types each week will only result in a big percentage of throw-aways.

When driving around in the Game Parks or in the Namib, the best way to keep film in good nick is to place it one of those cooler boxes (polystyrene type) or a polystyrene box, similar to the ones now used to pack photographic goods. This has wonderful insulating properties and will keep film cool and protected from the heat. Camera can also be placed in the same container if it is big enough. (Container, not camera).

No doubt everyone knows the other gag when shooting from a car - use a sand bag, or better still, a bag filled with rice, to steady the camera over the wound down window. A rubber hose slit along the one side and placed over the window has the advantage of protecting the lens barrel from scratches. In an emergency a roll of masking tape can be used for the same purpose. Just run the tape along the window edge and fold over.

A monopod is quite a handy gadget, especially when used with a pistol grip with shoulder stock. It certainly does away with the necessity of lugging a 20 Kg. tripod around the bundu.

When shooting do you try unusual angles to create something different? Ever tried lying flat on the deck with the camera mounted on the BOTTOM of the centre post of the tripod? No? Well, you haven't lived yet. Another gag is to tilt the camera to get distortion, such as converging lines etc. Furthermore, one can use a wide angle lens to create another type of distortion, or even a standard lens, used at the wrong distance, to get weirdo effects. This doesn't mean every shot will be a winner, far from it.

If you are lucky enough to have a zoom lens, trying zooming in or out whilst using a long exposure - this can be extremely interesting, especially at night. Careful with this one, as you don't want unsharpness due to camera movement - work (Cont. on page 19)

A GUIDE FOR APPLICANTS FOR ASSOCIATESHIP AND FELLOWSHIP OF THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

(An Honours and Awards Committee Publication)

Dear Member,

The strength of P.S.S.A., as the National Body of Photographers, lies with the Honours Holders.

The Honour of being able to use the initials APS(SA) and ultimately FPS(SA) behind one's name is jealously guarded by the Society, but the Committee responsible for making the recommendation to the Board of Directors do everything in their power to assist the applicant to achieve success.

Every salon worker should compile an entry as soon as possible, as there are only two judging sessions per year.

Your participation is to our mature benefit. Resolve to work for your Associateship and when you have attained that honour, there is always the Fellowship as your ultimate goal.

Your first step is to get an application form from the Secretary - from then on it is up to you.

E.R. JOHANNESSON, FPS(SA)
PRESIDENT, P.S.S.A.

INTRODUCTION

These notes are intended as a further guide to applicants who wish to apply for the Associateship and Fellowship of the Photographic Society of Southern Africa in the various categories offered.

We hope that it will also stimulate interest in Associates to become Fellows, and if these notes do no more than persuade the more diffident to emerge from the vastnesses of their obscurity to the limelight of fame, they will have served their purpose.

G. WHITTINGTON-JONES, APS(SA)
CHAIRMAN

The Honours and Awards Committee through its Chairman is directly responsible to the President and Directors of the Photographic Society of Southern Africa. Its Chairman is appointed by the Board of Directors and the position is reviewed annually at the first meeting of the Directors during the Annual Congress.

The Committee consists of the following:

A Chairman Presently Mr. G. Whittington-Jones, APS(SA)
A Secretary Presently Miss. May Sim, 40 Acacia Way, PINELANDS 7405

(1) Two representatives) Mr. E. Dickin= with direct respon= son, FPS(SA) sibility for prints) AIIP ARPS Mr. Roy Milling= ton, APS(SA)

(2) Two representatives) with direct respon= Miss May Sim sibility for slides)

(3) Two representatives) Mr. Roy Johan= with direct respon= nesson, FPS(SA) sibility for Ciné) Mr. Ken Halliday
The responsibilities of (1), (2) and (3), are as follows:

- (a) To receive via the Secretary of Honours and Awards, applications for Associate and Fellow.
- (b) To recommend to the Honours and Awards Committee for its approval, a panel of judges.
- (c) To arrange a time and place for judging applications.
- (d) To report to the Honours and Awards Committee the results of the judging and make further recommendations where necessary. Whenever possible the panel of judges should be Fellows of the Society and consist of not less than five persons. (The exception at present is the Ciné section where no Fellows have to date been registered.)
- (e) To arrange for the return of the submitted work to the applicants with the least possible delay.

SECTIONS A AND C : Monochrome Prints or
Slides; Colour Prints

Associate: submit 12 prints.

The Associateship of the Society is awarded for a high level of competence in practical photography.

Presentation:

- (a) Prints are reviewed by a panel of judges as a complete set, though they are first scored individually, and may be examined and discussed individually later.
- (b) First impressions are (ref.(a) above) important and a well presented panel will create a good initial impact.
- (c) The prints should be properly mounted and have a clean consistent presentation.
- (d) Titling, if on the front of the mount, must be neat and unobtrusive.
- (e) The size of the print is in general unimportant. Very large prints do not impress the judges unless of superlative quality. On the other hand very small prints - unless Bromoil - may suggest that the author is incapable of producing anything larger from the negatives.
- (f) Suggested sizes are from 12" x 15" to 16" x 20" (not larger) or the metric equivalent. (Maximum 40 x 50 cm)
- (g) Correct arrangement of the prints can be important when viewed as a panel and the applicant should specify the order in which they are to be viewed. One or two brilliant prints may overshadow others, which in themselves may be quite adequate, but will make the doubtful ones look worse than they really are. There is no absolute standard of print quality which can be laid down, but it must suit the subject, or treatment, as the case may be.
- (h) Variety of subject matter and treatment is essential, except the obvious case of portraiture, although here variety of subject is required. Basically, the ideal is to show that the author has a sufficiently wide command of technique to be able to apply it over a broad field. It may sound elementary but it is absolutely essential that prints should

be properly spotted, free from stain and trimmed accurately.

Colour Prints: as above, but additionally:

Colour should be regarded as an additional dimension and not just an adjunct to a monochrome print. Truthfulness of colour is unessential except where a distorted colour produces a sense of irritation. Its ability to please is what matters most; so the colour harmony and colour production are important.

Fellowship:

The approach to the Fellowship is rather different from that of the Associateship. It must not be regarded as an extension of the Associateship, but pictures submitted should show creative distinctions and individuality.

The panel will be concerned primarily with the choice of the subject. The presentation should evoke mental and emotional response. Other factors are the manner in which mood is conveyed, atmosphere, concepts of design, selectivity, simplification and communication.

SECTION D - COLOUR SLIDES:

To obtain the Associateship and Fellowship of the Society the author's work must be of a high standard. The author is expected to show a sufficiently wide knowledge and command of photographic techniques. Colour alone will not support a slide poorly composed and lacking imagination.

The choice of subject matter is left to the author, but ideal panel would have nature, landscape, portraiture, derivative techniques, macro photography and any other aspect in evenly balanced groups. They need not all be included with work submitted.

Care should be taken to present the slides in a pleasing sequence. Pictures of a diverse nature tend to influence each other and the presentation should be carefully planned, e.g. if the panel consists of the different categories viz. nature, landscape and portraiture, it is desirable to contain the transparencies in groups, and not as an unrelated mixture.

Lack of variety is often the cause of lack of success. There is a natural tendency to include all the most successful slides without prior thought. In many such cases there is a near duplication of subject matter and ideas.

An author who specialises in a particular field of photography must present a panel of a very high standard, otherwise there is a danger that the presentation will lead to monotony.

Be careful not to present a slightly over-exposed one. The latter will most certainly be visually affected by the contrast. Masking should be carried out with extreme cleanliness and meticulous care. Dirty slides are definitely not acceptable.

Each slide must be mounted between glass and spotted correctly in the bottom left-hand corner when viewed as it will appear when projected.

The following points are therefore, important:

- (a) Good technique
- (b) Correct exposure
- (c) Pleasant lighting
- (d) Originality
- (e) Mood
- (f) Harmonious balance
- (g) Correct and clean mounting
- (h) Good composition
- (i) An understanding of colour photography - saturation, recession of colour, etc.

SECTION B - RECORDED SLIDE SERIES

Slide features shall:

- (a) be suitably titled
- (b) show thought and planning
- (c) follow some theme, story or pattern
- (d) have a suitable tape-recorded sound accompaniment
- (e) show a high standard of photography and editing
- (f) be the unaided work of the entrant, except for processing of slides and assistance during the actual recording of the commentary; such assistance to be stated
- (g) not be a sponsored entry.

SECTION E - CINE FILMS

Three films must be submitted.

(A) Presentation:

1. Films may be 8mm., super 8mm., 16mm. or 35mm. silent or with sound.
2. All films submitted shall have the title, gauge, speed, running time and type of sound (e.g. tape, magnetic or optical) clearly marked on the film container. Tape containers must state the speed, type of track (e.g. half-track or stereo) the start mark and if a standard strobe is to be used.
3. Only one track must be used. All others to be clean.
4. Film leaders must be white or green except for prints which may have the normal print leader and trailer, all other films to have black trailers. Leaders must have a minimum length of 1m. for 8mm. or super 8mm. and 2m. for 16mm. films.
5. All assistance with sound recording, animation, etc. must be fully stated on the application.

(B) Standard Required:

The standard required is not easily defined. However to guide the applicant, it may be considered that National or International Salon quality is generally acceptable.

1. The film should have a well arranged TITLE, legible and in keeping with the theme.
2. The film should be well EDITED to give the theme or story TEMPO and IMPACT by the careful use of VIEWPOINT and CAMERA ANGLES.
3. EFFECTS such as Pans, Fades, Dissolves, Double exposures and Zooms, if used, should have meaning and help the production.
4. CONTINUITY - both photographic and colour or tone - should be planned in order to achieve a smooth visual flow.
5. COMMENTARY, MUSIC and SOUND EFFECTS, if used, must complement the film, but not overshadow it.

(C) Why Films Fail:

1. Poor titles create an immediate bad impression.

2. Unsteady and badly exposed shots.
3. Poor splices, showing white flashes, dirt or throwing the picture out of focus at each joint.
4. Red flashes, blue spots and light frames not removed from the film.
5. Shots that are far too long cause loss of interest and tempo.
6. Indiscreet use of camera effects, pans and zooms.
7. Lack of sufficient close-ups.
8. Poor continuity, causing irritation and puzzlement.
9. Bad diction, commentator with unsuitable voice, or music which does not suit the production will pull a good film down.

REASONS FOR FAILURE:

- (a) Poor and uneven print quality, frequently emphasising faults in negative technique.
- (b) Poor spotting and finishing - far too frequent.
- (c) Although there is no actual standard, a frequent cause of failure is lack of appreciation of how to treat a subject both technically and pictorially.
- (d) Poor presentation, mounting and titling.
- (e) Photographic integrity is all important.

THE PANEL OF JUDGES:

The panel is not a panel of specialists in the general sense of the word, but every care is taken to judge a "special" series by a panel of judges specialising in that field, e.g. wild life, nature, etc.

Inevitably, each member of the panel has his or her own speciality, but each must nevertheless have a wide personal experience and a very open mind - to ensure avoidance of personal likes or dislikes. The whole attitude of the panel is a positive one, in that they endeavour to accept work rather than reject it.

THE CREDIT SYSTEM:

The credit system for Sections A - E was introduced by the Honours and Awards Committee in May 1974. Previously an applicant who failed to obtain the required minima for honours was not advised of his/her successful prints, slides or films. By means of the Credit System the prints, slides or films that have been approved by the judging panel, are suitably marked and will be credited to the applicant for one or all of the next three judging sessions. They may thus be included in subsequent applications in the knowledge that they have been approved as credits; however, the successful re-submission must be made within eighteen months of the date of the original application, as thereafter the credits will become null and void.

GENERAL:

1. Applications must be made twice a year; the closing dates are 31st January and 30th June. Applications should preferably be made not later than one week before closing date. Late submissions will not be accepted.
2. Every entry will be acknowledged on receipt.
3. Work submitted must be suitably packed and preferably in returnable containers, thus avoiding undue load on the Honours and Awards Secretary.
4. Judges will be chosen in relation to the work submitted, e.g. portraiture, nature, wild life, etc.
5. Judges will, whenever possible, be Fellows, but the Honours and Awards Committee reserves the right to appoint according to circumstances - (see para 4 above.)
6. Work will be returned as soon as possible after judging.
7. Notifications of results will be posted within one week of judging. The President of the Society will confirm in writing to successful candidates.

* * * * *

S.A. "TEN BEST" 1974 WINNERS

FIRST PLACE: "Come Thursday" by Chris Christensen of Durban - Super 8mm.

SECOND PLACE: "The Power of a Thousand Fires" by Paul Monk of Johannesburg - Std. 8mm.

THIRD PLACE: "The Swing" by R. Stirling of Johannesburg - Super 8mm.

OTHER WINNERS:

"Autumn Harvest" by Mrs. Y. Grobler, Springs - 16mm.

"The Finale" by G. Genn, Cape Town - Super 8mm.

"Zimbabwe Holiday" by J. Lennon, Johannesburg - 16mm.

"Israel" by P. Sneider, Johannesburg - 16mm.

"Camera Magic" by J. van der Linden, Cape Town - Super 8mm.

"The Body in the Park" by Mondeor Photographic Society, Johannesburg - 16mm.

"The Isles of Legend" by A.I. Hepburn, Johannesburg - 16mm.

The winning film, "Come Thursday", by Chris Christensen, received the Derrick Beadle Floating Trophy and the UNICA Medal.

The "Power of a Thousand Fires" by Paul Monk, and "The Swing" by R. Stirling receive the Springbok Trophies.

The AGFA Award - a merit award for photography of a high standard - is awarded to "Autumn Harvest" by Mrs. Y. Grobler.

FORUM

Dear Sir,

It has come to our notice that the R1,00 levy per member that you charged is unconstitutional and in accordance with this we are asking for you to refund our cheque for R37,00 less ,10c levy per member.

There being 37 members in our club, this makes a total of R33,30 refundable.

Thank you,
M.A. Rowland (Randfontein Camera Club).

Dear Sirs,

I was horrified to receive your letter regarding the R1,00 affiliation fee. This matter was completely constitutional and confirmed once more at the recent P.E. Congress - however, I should be pleased to hear on what grounds you consider it unconstitutional.

In any case, in order to operate, P.S.S.A., as a useful body, money is required and I for one will not waste further time with an organisation which is crippled for lack of finance; therefore, constitutional or not, we still need money!! Fortunately your view is not that expressed by the Clubs of S.A., in fact both J.P.S. and C.C.J. (who were originally against the levy) have indicated their willingness to pay in full.

I should appreciate your phoning me at 45-6291 to reply to your rather terse letter in person. You do not mention your position in the Randfontein Club but I presume you are authorised to speak for the members of this Club.

Yours faithfully,

LES LUCKHOFF
EXECUTIVE CHAIRMAN

(from Page 14)

with a tripod.

When taking readings with built in exposure meters, remember that the meter sees everything grey, or at least tries to reproduce that shade. Thus, a white subject could do with at least one stop and sometimes up to three stops less exposure than shown. The brighter the light, the more stopping down. Similarly, in overcast weather a little the other way can help. But you should get to know your exposure meter, and how it reads - bad exposure means bad shots. If you can afford it, a hand held meter as a back up meter is ideal. (If the built in meter goes on the blink, you haven't a hope in hades of a do it yourself repair job, that's for sure). Another point with built-in meters; always remember to use the battery specified by the maker, this is most im=

portant. And always try to keep the batteries dry and free from greasy fingerprints, as this causes corrosion. If the batteries are left in the camera for a long while, you could find yourself in the market for a major repair job. Best remove the batteries at least once a month for a look see.

How many of you have had your shutter speeds tested? Not many I'll bet. And yet this is most important. If you get a reading of $\frac{1}{125}$ second at f8, and your shutter is working at $\frac{1}{60}$ second when set at $\frac{1}{125}$ second, you are bound to get some funny exposures. So, next time the camera is in for an overhaul, get the shutter speeds checked and re-set if necessary.

The pressure plate is another important part of the camera, which most people think is there for the show. This plate holds the film in the right plane so that it remains flat and in the correct focal plane. So don't keep pushing the pressure plate up and down to see if the spring work, they do.

Do you clean your camera out with a blow brush everytime you finish a roll of film? You do! Great, then don't read this. Film sometimes has the unhappy knack of tearing through the sprocket holes, or loses a piece of celluloid in the run through, and this tiny piece of material, which is quite tough and has umpteen sharp edges, can play merry hell with the subsequent rolls of film going through the camera. (Those scratches aren't always put there by the processing lab, sometimes you put them there yourself, through sheer carelessness). So next time you remove a film from the camera, get out the blower brush and give the guts a good cleaning. It pays dividends.

When you have left the camera standing for a few weeks and have a few more shots to run off to finish the film before shooting. This is to take up any stretch that may have occurred in that couple of weeks period, and gets the film nice and taut and completely in the focal plane once more.

Driving around the Game Reserve is always a dusty business, and the camera lens sometimes starts to look like the

Namib Desert. A plastic bag slipped over the lens and held in place with an elastic band will go a long way to keeping the lens clean and ready for action. To slip off the bag is a moment's work.

If you are keen on taking insect pictures, don't fall for the old gag, "Oh, I know, you just put the thing in the freezer for a week!" ; the top nature lads don't do this. If you place an insect in darkness for 24 hours, it will usually slow it down. A butterfly kept in a shoe box in a dark cupboard for 12 hours and then photographed at night is usually very co-operative. A butterfly can be fed on a mixture of honey and water soaked into a piece of cotton wool. So you can keep the specimen for a few days, and have a repeat performance. Grasshoppers are another of the insect family that keep very well in captivity. Put in a plastic box, with fine gauze wire for a covering, and fed on carrots, mealies or other stuff, they get almost tame and will survive for months. Be careful with spiders, if you aren't on first name terms with the thing, handle it with extreme care.

Floral photography is another area where one can do all the work indoors, either with artificial light or with natural light. Backing boards give a much better effect than a jumbled natural background of light traps, over-bright green leaves and dead foliage. Much easier to adjust as well.

There are 100 and 1 other tips available, so if you don't know, ask one of the Club fundi's - you'd be surprised what they know.

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SECRETARY

P.O. Box 2007
Johannesburg. 2000

CHAIRMAN OF DIVISIONS AND COMMITTEES**EXECUTIVE COMMITTEE**

L. Luckhoff	135 Howard Avenue Benoni. 1500	54-2788 (H) 45-6290 (O)
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K. Franke II APS(SA)	103 Mon Viso, 10th Street Killarney, Johannesburg. 2001	41-1064 (H) 28-3320 (O)
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TRANSPARENCY DIVISION

L. Luckhoff	135 Howard Avenue Benoni. 1500
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PRINT DIVISION

R. Owen FPS (SA)	18 Starling Crescent Walmer, Port Elizabeth. 6001	31493 (O) 51-2668 (H)
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**CHAIRMAN OF SPECIAL COMMITTEES
TAPE RECORDED LECTURES**

A.L. Bevis Hon. PSSA APS(SA)	16 Gadshill Place, Umbilo Durban or P.O. Box 1594, Durban. 4000	35-9720 (H)
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HONOURS AND AWARDS

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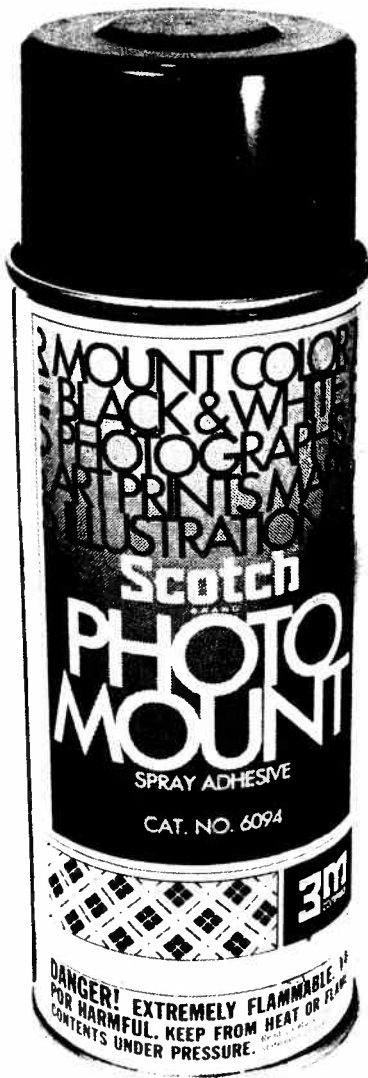
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